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PURDY TO CONDUCT SCULPTURE SCHOOL

Resigns from Gorham Company to Manage the Institution Founded by Solon Borglum—Noted Artists as Advisors

After being in charge of the sculpture department of the Gorham Company for thirty years, W. Frank Purdy has resigned his position and is to devote himself to the management of the School of American Sculpture that was founded by Solon H. Borglum in 1918. The school, which is at 9 East 59th street, will re-open on October 1 and is to be conducted on the system of sound construction and good drawing instituted by the late Solon H. Borglum. It will be governed by the committee of his advanced students appointed by him. A faculty of distinguished sculptors in all branches is assured.



W. Frank Purdy

In his conduct of the school Mr. Purdy will be assisted by an advisory board including Daniel Chester French, Anna Vaughn Hyatt, Frances Grimes, Robert I. Aitken, Herbert Adams, Frederic W. MacMonnies, George Gray Barnard, H. A. MacNeil and Mahonri Young. In addition to conducting the School of American Sculpture, Mr. Purdy proposes devoting his efforts more than he has had time for during his business career to the educational field.

During the last sixteen years of his connection with the Gorham Company Mr. Purdy gave at least fifty exhibitions of sculpture in their galleries, besides arranging others elsewhere, and it is not too much to say for him that he has done more for the practical appreciation of contemporary American sculpture than any man in this country. He will have time now, he believes, to develop his lectures on the appreciation of art that he has been giving with so much success in recent years.

Chicago Art Institute is Given \$50,000 by Mr. and Mrs. J. G. Shedd

CHICAGO—The Chicago Art Institute has received an unconditional gift of \$50,000 from Mr. and Mrs. John G. Shedd. Mr. Shedd is president of Marshall Field and Company. In appreciation of the unanticipated generosity the Institute will name in honor of the donors one of the galleries now under construction in the east wing. It will be known as the John G. and Mary R. Shedd gallery.

Eleven paintings from the collection of the late Joseph G. Snyder, with an estimated market value of \$25,000, have been turned over to the Institute by the Snyder heirs. They may go to augment the permanent collection of the Institute or may be sold. Should the trustees elect to sell the works the proceeds, according to the terms of the gift, are to be invested and the income used for the maintenance of scholarships in the art school, the scholarships to be named for Mr. Snyder, who died two years ago. The pictures include the following: "The Camp Fire," Blakelock; "Homeward Bound," Jacque; "Landscape with Cows," Diaz; "Approaching Storm," Constable; "The Hunter," Mauve; "Nymph Beside a Pool," Henner; "The Old Lady," and "The Old Cook," Israels; "Magdalene Reading," Henner; "Forest at Sunset," Wyant.

Boston Museum Gets Japanese Prints

BOSTON—Six thousand Japanese prints, in point of quality the finest collection of its kind ever brought together, have been given to the Museum of Fine Arts, this city, by the brothers William S. Spaulding and John T. Spaulding. The donors acquired specimens copiously from the collections of others who preceded them in the Japanese field, specifically from those of the late Professor Fenollosa, Dr. J. Clarence Webster, Baron Sumitome, Colonel Appleton, Frederick W. Gookin and Frank Lloyd Wright. The Museum has just received as a gift from Mrs. Ernest W. Longfellow in memory of Israel M. Spelman the "Portrait of Miss Moyses," by Hopper.

Bequest to Worcester Museum

WORCESTER, Mass.—The will of Mrs. Mary G. Ropes, widow of a merchant, bequeathed to the Worcester Art Museum all her pictures by Dutch, Spanish, French and American artists, with conditional bequests of \$10,000 for their care and \$10,000 for additions. The George W. Gill Scholarship of \$12,000 was created at Worcester Polytechnic Institute for the benefit of poor and deserving students.

Noted Artists Join in an Exhibition Where No Picture is to be Sold for More Than \$25



"EAST SIDE INTERIOR"
Courtesy of Mrs. Albert Sterner

Etching by EDWARD HOPPER

NEWPORT, R. I.—Under the direction of Mrs. Albert Sterner, the Junior Art Patrons of America are giving an exhibition of oil paintings, water colors, etchings, lithographs and pastels in the Cushing Memorial Gallery that includes 150 works, a feature of the show being that no picture in it is priced higher than \$25. Among the artists whose works are included in the display, which opened on August 14 and will continue until August 26, are Joseph Pennell, Mahonri Young, F. W. Benson, George Bellows, Albert Sterner, Randall Davey, Arthur B. Davies, Rockwell Kent and Edward Hopper.

A characteristic example of the kind of picture included in the exhibition is Edward Hopper's "East Side Interior," reproduced here. In organizing the Junior Art Patrons of America, Mrs. Sterner has endeavored to create a society to foster the work of our own significant artists. It is believed by those who are supporting this movement that the time has come

for America to consider her esthetic as well as her material resources and to proclaim her cultural riches.

Through exhibitions and lectures the Junior Art Patrons will endeavor to make Americans fully cognizant of what fine things their own countrymen are doing and to create national pride and intelligent patronage for creative accomplishment.

As no surer method of arousing and stimulating a permanent art interest exists than through the actual ownership of a well-chosen picture or piece of sculpture, the plan is that anyone who becomes a Junior Art Patron will be pledged to spend at least \$25 each year for American art through the association. In this connection it should be remembered that many pictures which were bought for \$25 or less a few years ago command a price of many thousands now, so it may be safely predicted that this movement will prove profitable as well as educational to those who join it.

MANY GIFTS ENRICH THE METROPOLITAN

Eno Estate's \$250,000 with Interest,
Money from C. H. Mackay and E. C. Moore, Jr., and Numerous Art Works

Among gifts and bequests of money received by the Metropolitan Museum of Art in July were \$250,000, with a substantial amount of accumulated interest, through the will of Amos F. Eno, whose estate has been in litigation since his death in 1915; \$6,000 from Clarence H. Mackay for use in the department of arms and armor, and \$10,000 from Edward C. Moore, Jr., with which to buy from time to time "examples (of only the very finest quality) of the modern decorative arts of America and Europe."

In his letter making this gift Mr. Moore states his intention of giving a similar sum annually until he shall have donated \$50,000 or more to the museum for this purpose.

Chief among the new objects acquired in July were an archaic marble Greek head of the Vth century B.C., one of the early "Apollo" types. There is also a XIIIth century manuscript, a Psalter in Latin, illuminated in the finest style of Gothic art; a landscape by Sorolla, presented by Archer M. Huntington, who has also made a gift of an embroidered panel illustrating the story of Tobias; Homer D. Martin's "The Manor House at Crequeboeuf," a bequest of Dr. Daniel M. Stimson, and a Chinese painting, "Flowering Hibiscus," a gift from Mrs. Anna Woerishoffer.

As a bequest from John Henry Abegg the Museum has also received a landscape by Van Goyen, a small landscape by David Teniers the Younger, and a painting of St. Jerome by a follower of Quentin Matsys.

Two Tzu-Chou jars from Chi-lo-shen have been acquired by purchase, together with a bronze head, "The Bomb Thrower," by Maurice Stern. The Museum announces the purchase of Chauncey F. Ryder's "Mount Mansfield, Vermont," which was shown at the spring exhibition of the National Academy.

FRANCE WILL HONOR MONET'S "NYMPHEAS"

His Latest Work, in Nineteen Panels, to
Be Hung in a Pavilion Built for It
on the Terrace of the Tuileries

PARIS—The Ministry of Public Instruction and of Arts has been authorized to accept, on behalf of the French State, Claude Monet's gift to the nation of ten compositions in nineteen panels. These paintings are valued at 100,000 francs. They will be hung in a specially constructed pavilion on the Tuileries terrace.

The panels are called "Les Nymphéas," and are variations on the theme of a lily-pond. The few privileged friends of M. Monet who have seen this cycle declare it to be a titanic achievement and unique in the declining career of an artist, the master's power and versatility being set forth with an evenness and vigor he could not have surpassed in his prime.

Johnson Art Has Cost Philadelphia a Million—Public Has Yet to See It

PHILADELPHIA—That the famous collection of paintings willed to this city by John G. Johnson has already cost Philadelphia almost a million dollars, although the public has yet to see any of the pictures, is the latest interesting fact to develop. It was stated by Mayor Moore when he received from the trustees of the Johnson estate a bill for \$16,279.12.

The latest bill represents the amount in excess of the income of the Johnson estate, which the City Council agreed to pay when it accepted the gift of the pictures. Much of the bill is for storage at \$800 a month, and part of it is for the salary of a curator at \$625 a month. The mayor, after communicating with various bureaus and officials, learned that nothing could be done until the Council had passed the ordinance appropriating \$35,000 to make necessary alterations to the building to make it safe and presentable.

LYME SUMMER SHOW HAS RECORD CROWDS

Gregory Smith Gets the Eaton Purchase
Prize and Ivan Olinsky Wins First
Award Under Museum Purchase Plan

LYME, Conn.—The twenty-first annual exhibition of the Lyme Art Association opened August 5 with a record attendance. It will continue until September 6. The W. S. Eaton purchase prize was awarded to "A Winter Night" by Gregory Smith, a picture both realistic and poetic. The initial award under the museum purchase plan was made to Ivan Olinsky's "Leonora," depicting a young girl in a white-embroidered blouse. This painting has been allotted to the Museum of Arts, Dayton, Ohio, an associate museum member.

The Lyme show this year, as in the past, is representative of the great out-of-doors, though an increase of figure subjects is noticeable. There are ninety-three paintings and three times as many sketches. Among the most popular pictures have been the numerous winter scenes, although Harry L. Hoffman's undersea study, painted off Nassau, has won much favor. Ernest Albert's several snow paintings seem delightfully cool and cheerful, "Abandoned" being a striking example of his work. Everett Warner's "Falling Snow" is another convincing picture, showing the artist at his best.

Edward F. Rook's "Swirling Waters" is a work of great merit. A beautiful example of the art of Bruce Crane is "Robes of Dawn," a gem of suggestive poetry. Will S. Robinson's love of nature is strongly felt in his two canvases, "Autumn Landscape" and "Spring." Guy Wiggins is represented by three good pictures, Charles Vezin has a well-painted canvas in "The Palisades," and Clark Voorhees is seen at his best in several landscapes of refined tonality.

Wilson Irvine's work is always interesting, both technically and in relation to his choice of subjects. Few painters have so successfully depicted the character of the stony hills and woods of New England. William Chadwick's love of that part of summer in Connecticut when the countryside resembles some beautiful Old World garden, the season of the laurel, is very evident in his exhibit this year of three canvases, all equally attractive and convincing. George M. Bruestle and Charles Ebert are well represented. Lucien Abrams and Gregory McLoughlin strike different notes in their vigorously painted, colorful pictures.

Painters of animals are well represented by William H. Howe, Carleton Wiggins, Henry R. Poore and Percival Rosseau. Mr. Howe shows a very unusual and attractive canvas, "A Day in September, Dover Plains." Carleton Wiggins' "Budding Spring," H. R. Poore's "Siesta" and Percival Rosseau's paintings of field dogs, especially "Noontide," attract much favorable notice.

Among the figure subjects are two good canvases by Will Howe Foote. It is doubtful whether Mr. Foote has ever surpassed or equaled his effort of this year, in delicate tonal quality or effect. Robert Tolman has three small canvases which lose nothing from lack of size. He paints children as few painters have ever been able to do. In "Elinor" he has caught the elusive charm of childhood and transferred it to canvas. "Cinderella" by George Burr, a nude, a most modest one, as we are sure the original Cinderella must have been, is deftly painted and attractive. Miniatures by Lydia Longacre and five small bronzes by Bessie Potter Vonnoh complete the east and west rooms.

Other artists represented, and whose work is in many cases so good as to deserve a separate article, include: Platt Hubbard, Robert Vonnoh, Saxton Burr, Ann Crane, Will S. Taylor, Lawton Parker, Frank A. Bicknell, E. Maxwell Albert, Charles Ebert, Woodhull Adams, Edward F. Rook, William Chadwick, Roger Curel-Sylvestre, Thomas Watson Ball, Oscar Fehrer, Henry Bill Selden, Clifford Grayson, Benjamin Eggleston and Guy Williams.

Newport Art Association's Show

NEWPORT, R. I.—The annual exhibition of the Art Association of Newport opened on July 15 and remained open for one month. It was a comprehensive showing of contemporary art numbering 140 pictures and including not a few representative painters. The Richard S. Greenough prize was awarded to Frederick Clay Bartlett for his two brilliant pictures of a Chinese theater.

Irving Wiles was represented by his full-length portrait of Mrs. E. R. Thomas, Joseph De Camp by "Red and Gold." Wayman Adams' portrait of Edward G. Kennedy attracted much attention. Robert Henri sent a characteristic subject in "Edna." Of Carl Blenner's two flower pieces, "Peonies" was especially fine. Robert W. Chanler's contribution was two decorative panels. Lydia Emmet's portrait, "The Blue Feather," Frank Swift Chase's "Spring Snow," John Folinsbee's "Frozen Canal,"

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John Sharman's landscape, "The Mountain in Shadow," Louis Kronberg's large painting, "Lolita," Ellen Emmet Rand's portrait of Donald T. Warner, Marie Danforth Page's picture of a typical coachman, "MacAuliffe," Arthur Spear's decorative figure piece, "The Flame of Sunset," Louise Lyons Heustis' "Japanesque," and Juliet White Gross' "Sunlight and Hollyhocks" were among the strikingly good works.

In addition to the paintings in oil, the American Association of Miniature Painters sent about seventy examples of their delicate art which were generally of high quality.

—J. G. P.

Noted Artists Exhibit at Mystic

MYSTIC, Conn.—The ninth annual exhibition of the Mystic Art Association at the Broadway School opened August 10 and will continue until the 23d. An admission is charged and the pictures are well worth paying to see, for many noted artists are among the exhibitors. John S. Sargent's portrait of Charles H. Woodbury is among the thirty-one paintings. Ernest Lawson is represented by "New Hampshire Country" and "Summer Haze." Charles H. Davis by "The Big Rock" and "The Elms," Robert Henri by "La Rubia," and Emil Carlsen by "Arrangement in Grays," loaned by the Macbeth Galleries. The exhibitors include Murray P. Bewley, Lester D. Boronda, E. Irving Couse, Ernest Barnes, Peter Marcus, J. Eliot Enneking, Kenneth Bates, Frances Orr, G. Victor Grinnell, Arthur Meltzer, Sherman Potts, Charles H. Woodbury, G. Albert Thompson, Frederick C. Frieske, Stephen W. Macomber, Eugene Higgins, Carl Lawless, Frances B. Davis and Jerome Myers. There is a sketch exhibition comprising eighty works.

Chase's Former Pupils Exhibit

SOUTHAMPTON, L. I.—An exhibition of work by artists who were students at William M. Chase's summer school at Shinnecock Hills opened at the Parrish Memorial Museum, August 17, and will continue until September 4. The display is held as a tribute to the memory of the painter-teacher whose school, started in 1891, was the first out-of-doors school in this country. Among the exhibitors are Charles Hawthorne, Gifford and Reynolds Beal, Rockwell Kent, Charles Vezin, R. Sloan Bredin, Henry Rittenberg, George Oberteuffer, Ernest Lawson, Eugene Ullman, Howard Chandler Christy, Edmund Greacen, Lydia Emmet, Rosina Emmet Sherwood, Jane de Glehn, Constance Curtis, Elizabeth Curtis, Content Johnson, Louise Upton Brumbach, Louise L. Heustis, Emily Hatch, Grace Freeman Clark, Georgiana Howland and Zella De Milhau.

Southern Artists at Natchitoches

NATCHITOCHES, La.—At the second summer exhibition of the Natchitoches art colony five prizes were awarded—three in oil and two in water-color painting. The judges were Will Stevens, Eliza Tally Hall and Mrs. W. Jack. The first prize in oils went to Edith Malnier Norman, second to Irma Sompayrac, and third to Mrs. Randall Hunt. The first prize in water color work went to Alice Charlton, the second to Gladys Breazeale.

The \$100 prize offered by D. C. Scarborough

was won by Mrs. T. W. Liddell. Ellsworth Woodward, president of the Southern States Art League, who was one of the founders of the colony, judged the pictures for the Scarborough prize.

Summer Show in the Berkshires

STOCKBRIDGE, Mass.—The fourteenth annual exhibition of the painters and sculptors who spend the summer in the Berkshire Hills will be held in the Casino here from August 26 to September 10, inclusive. Contributors to the show will include Daniel Chester French, Augustus Lukeman, John C. Johansen, Clark G. Voorhees, Lydia Field Emmet, Marie O. Kobbe, M. Jean McLane and Walter Nettleton.

Director Wyer, of Worcester Museum, Assumes Name of Henniker-Heaton

LONDON—Mr. Raymond Wyer, known as an art expert on both sides of the Atlantic, and director of the Art Museum in Worcester, Mass., has for family reasons assumed the name of Henniker-Heaton in lieu of Wyer, with a grant of arms from His Majesty's College of Arms.

The names which Mr. Wyer has adopted are the family names of his wife, who is the only daughter of the late Lieutenant William Henniker Heaton, R.N., of Plas Heaton, North Wales, and great-granddaughter of the third Baron Henniker. She is thus connected with Lord Crewe and Lord Desert and through the latter is related to the Bayard Cuttings of New York.

[EDITOR'S NOTE—Mr. Henniker-Heaton, as we must now call him, was born in London, and studied there and in Brussels and Paris, in the French capital under Bouguereau and Benjamin Constant. He is a member of various art associations in London and in America. He was director of the Hackley Gallery in Muskegon, Mich., from 1912 to 1916, and has been director of the Worcester Museum since 1918. He went abroad early this summer.]

Louis Habort Wins \$25,000 Prize

Designing a Hawaiian War Memorial

SAN FRANCISCO—The \$25,000 prize for the designing of the most appropriate war memorial for Hawaii's soldier dead has been awarded to Louis Habort of San Francisco. The memorial will be in the design of a temple of music, a plaza, and a coliseum surrounding a great natatorium.

The memorial was made possible by an appropriation of \$250,000 by the provincial legislature. W. R. B. Wilcox of Seattle, E. F. Lawrence of Portland and Bernard Maybeck of Berkeley were the judges. The site of the memorial will be between Kapiolani and Waikiki.

Jacques Bernheim as Novelist

PARIS—M. Jacques Bernheim, son of M. Georges Bernheim, the well-known picture dealer, has just published a novel, "Le Faune Humain."

Exhibition of Old Masters

AN INVITATION

Spink & Son's New Gallery is now open at
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HUNTINGTON AGAIN BUYS A GAINSBOROUGH

On the Day He Gets the "Cottage Door" Chancellor Horne Tells Parliament Government May Act in Such Cases

To his already fine collection of XVIIIth century English masterpieces Henry E. Huntington has added Gainsborough's "Cottage Door," which he purchased from the Duke of Westminster's collection following his acquisition of "The Blue Boy" and "The Tragic Muse." The "Cottage Door" is a large landscape showing a group of tall oaks heavy in foliage, with a tiny thatched cottage in the center of the composition over which is seen the leafless trunk of a dead tree. Before the door of the cottage stands a woman with a baby in her arms, four other children being grouped near by.

The canvas was painted in Bath about 1772 before Gainsborough went to London, and is probably the "Landscape" exhibited at the Royal Academy in 1780. The picture was bought in 1827 by the Earl of Grosvenor (afterwards the Duke of Westminster) at the sale of Lord de Tabley's collection for 500 guineas. It has been shown at several public exhibitions in London, the last time at the Guildhall in 1902. Mr. Huntington will send the picture to his California home. In 1913 Judge E. H. Gary, of New York, purchased Gainsborough's "The Market Wagon," which is in much the same vein as the "Cottage Door."

On the day the sale of this canvas was announced in London Sir Philip Sasson spoke in the House of Commons about the desirability of the government's taking some action to prevent the remaining valuable works of art in Great Britain being sent abroad. Sir Robert S. Horne, chancellor of the exchequer, made a reply in which he said that he thought it was only reasonable that Parliament should be ready to vote the requisite sums of money to preserve such masterpieces, and the government would be willing to make a grant when the proper time arrived. This is the first time any spokesman for the government has been in agreement with the numerous suggestions made in Parliament that steps should be taken to prevent works of art leaving the country through their purchase by foreigners.

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TRAFFIC IN FAKE ART EXPOSED IN PARIS

Forgery of Names of Carrière, Corot and Others Indicates Work of a Syndicate—Some American Fakes

PARIS—Two astonishing revelations concerning the sale of fake modern paintings that have been made here are the cause of much concern to all reputable art dealers in Paris. The first of these was the discovery by a member of the family of the late Eugene Carrière of fake canvases bearing Carrière's signature that were offered for sale. The police found an artist in the Latin Quarter in whose studio were eight pictures signed with Carrière's name that were duplicates of his works in private collections.

The artist was also in possession of canvases bearing the names of Corot, Manet, Henner, Puvis de Chavannes and other modern painters. He explained that he had bought these pictures over a period of many years from junk dealers.

The second case was of an American named Thomas Knock who had purchased 107 modern paintings, supposedly by Cézanne, Renoir, Sisley, Pissarro and Signac among others, for which he is reported to have paid \$30,000. It has been discovered that forty-three of the canvases are forgeries that were not good enough to deceive experts. As a result of these two exposés, the police have visited several studios in the Montparnasse quarter and seized quantities of canvases and documents showing that there is a sort of syndicate behind this production of fakes which buys copies of masters for prices ranging from \$15 to \$50 which they sell for figures running sometimes into the thousands.

When the above news was made known to Julian Bowes, managing secretary of the League of American Artists, he said that the league proposed to take criminal action against those responsible for putting fake paintings by living American artists on the market, the organization having secured evidence which it will lay before the District Attorney of New York City. He mentioned specifically fakes of Emil Carlsen's and George Bellows' paintings, of which a number, he said, had been forged.

"Rembrandt Loan" Again Rumored

THE HAGUE—There is a renewal of rumors to the effect that the Russian government is considering the sale of the pictures by Dutch masters in the Hermitage Museum and that a national subscription will be opened in Holland for their purchase. The collection comprises forty-two pictures by Rembrandt, two of which were taken from Poland, four by Frans Hals, twelve by Jan Steen and eight by Paul Potter.

OUTDOOR SCULPTURE SHOW FOR THE DRIVE

Archer M. Huntington's Offer Makes Possible National Society's Long-Cherished Plan for an Exhibit

Archer M. Huntington has offered to the National Sculpture Society for an exhibition the open plaza between the group of buildings comprising the Hispanic Society gallery and the American Geographical Society, and the galleries of the Numismatic Society and the American Institute of Arts and Letters. This property is in the block owned by Mr. Huntington between 155th and 156th streets and Broadway and Riverside Drive.

The sculptors will hold next March the largest and most representative show of American sculpture ever exhibited in this country, the offer of Mr. Huntington making it possible for the society to carry out its long-cherished plan of an outdoor show. Various civic bodies made a successful protest against such a show being held in Central Park.

The use of both the plaza and the galleries of the group of buildings will be given. There will be no garden feature and the show will therefore have a character different from that of the original plans, but it will be at least in part an outdoor display.

It is proposed to invite representations of all schools of native sculpture to the end that the show may be thoroughly representative. The committee in charge of the show, which will last for a month, includes A. A. Weinman, chairman, W. Frank Purdy, Emil Fuchs and C. P. Jennewein.

Sergeant Kendall Weds Miss Herter

William Sergeant Kendall, painter and sculptor, was married to Miss Christine Herter, a former pupil, at the home of the bride's sister at Scarborough, N. Y., August 3. This followed a divorce won by the former Mrs. Kendall in Paris on July 24. Mr. Kendall's second wife is a niece of Albert Herter, painter and decorator. She has won honors as a painter, including the second Hallgarten prize at the National Academy in 1916 and the National Arts Club prize at the last show of the National Association of Women Painters and Sculptors. Mr. Kendall resigned his position as director of the Yale School of Art on March 28.

Eastman Johnson's Widow Marries

Mrs. Elizabeth Eastman Johnson, widow of the famous American portrait and figure painter, was married to General Stillman F. Kneeland, a Civil War veteran, at Danbury, Conn., on July 29. Both are residents of New York City, but they will spend the summer on a large farm that General Kneeland owns at Pittsfield, Mass.

"NO-JURY" ARTISTS EXHIBIT IN CHICAGO

Get Mayor's Permission for a Display in the Pageant of Progress—Business Men's Art Club Holds an Exhibition

CHICAGO—Chicago's no-jury artists, who organized in the spring on the lines of the Independent Society in New York, were to have given their first exhibition in October, but when the Pageant of Progress was planned for commercial exhibiting purposes they decided to act sooner. They presented a petition to the mayor and got permission to show their works in the new Congress Hall at the Municipal pier.

And now 150 paintings and a number of works in sculpture are on display there. A group headed by Rudolph Weisenborn and Minnie Harms Neebe got up the show in spite of many difficulties. On the walls above the exhibits of the Pageant are to be found such pictures as a moonlight by Rudolph Ingerle, a sunlit Provincetown scene by Joseph P. Birren, delicate birchwoods by William Clusmann, a decorative sunset by C. Raymond Jonson, a rhythmic work of mystical atmosphere by Haugseth, canvases by Mr. and Mrs. Peebles, known for their fondness for color, and paintings by the Modernist group, composed mainly of the younger artists. One of the most cubistic of the pictures is Edgar Miller's prize fighter.

"On the whole," says a local critic, "the show is much better than the Salon des Refusés," meaning the "rebel" exhibition of last fall.

Another unusual exhibition was that of the Business Men's Art Club, held at the art galleries of Carson Pirie Scott and Company for ten days, ending July 29. Rudolph Ingerle and Richard Babcock, professional artists, acted as the jury, selecting twenty-one pictures out of more than 100 offered. A painting by E. B. Butler, one of the exhibitors, was recently purchased by the Cleveland Museum for its permanent collection, and he says that the thrill he received as a result was greater than any he ever experienced in his successful business career.

Among the canvases in this show which have been favorably mentioned are "Early Morning," by E. S. Barrie; "The Brook," by E. B. Butler; "Chicago River at Sundown," by Torey Ross; "Old Leaves and New," by A. H. Ullrich; "Summer Day," by A. W. Sullivan, and "Still Life," by E. C. Wappler.

Stolen Rembrandt Is Recovered

STUTTGART—Rembrandt's picture, "Paulus in Prison," that was stolen six weeks ago from the State Gallery in Stuttgart, was discovered and returned to the gallery.

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MANY OLD MASTERS IN LONDON AUCTIONS

Romney, Reynolds, Raeburn and Lawrence in a Sale, a Romney Bringing \$33,170—Old Families Selling Works

LONDON—Paintings by old masters have been changing owners in lively fashion at recent auctions, and not a few of them are destined for American private collections, judging from the names of some of the dealers who have figured in the transactions. One of the most important sales was Romney's portrait of Mrs. Vandergucht, for £8,190, or about \$33,170, which was bought by the Messrs. Duveen at Christie's. This was at the sale of pictures that were the property of Lord Napier and Ettrick. The subject was the wife of Benjamin Vandergucht, the artist, who was drowned in the Thames. "The Vandergucht Children" by Reynolds brought £2,835 at the same sale, the purchasers being Levy Brothers.

Among the property of Lord Cholmondeley, sold the same day, was a portrait of a lady by Frans Hals, dated 1650, which fell to Mr. Mills at £6,510. Among the Raeburns sold was the portrait of John Campbell of Kilberry for £1,417 (Levy Brothers); the portrait of Lady Jane Montgomerie and Archibald, thirteenth Earl of Eglinton, as a boy, £462 (Forbes), and his portrait of William, Lord Napier, in naval uniform. The Eglinton portrait and Reynolds' portraits of H.R.H. Edward, Duke of York, £504 (Knoedler) and of Alexander Montgomerie, tenth Earl of Eglinton, £672 (A. Tooth) were the property of the Earl of Eglinton and Winton. The Lawrences sold, the property of the Rev. R. H. Hart Davis, included the portrait of Richard Hart Davis, Esq., patron of art and friend of Lawrence, £787 (Partridge); the portrait of Mrs. Hart Davis, Jr., £1,050 (Tooth) and that of Hart Davis, Esq., Jr., £819 (Levy Brothers).

Other sales on that occasion included Cosimo Roselli's "Crucifixion," £1,732 (Hirsch), Sandro Botticelli's "Nativity," £525 (Blaker), Allan Ramsay's two portraits of himself and his wife, £462 (Reid) and Van der Cappelle's view of the Scheldt, £483 (Colnaghi). A total of £37,867 was realized.

Sales of fine tapestry and furniture from various sources and of early English miniatures from the possessions of the Earl of Eglinton, on another day, brought a total of £24,365. A miniature of Anne of Denmark, wife of James VI of Scotland and I of England, sold for £997 (L. J. Phillips). A Chinese globular vase, enameled in famille verte with pheasants and flowers, fetched £2,835 (R. W. Partridge), a pair of Chippendale mahogany commodes £1,995, and a boule dwarf armoire, inlaid with arabesque foliage in tortoise-shell, £577. The historic Luttrell tapestry, made about 1520, sold for £5,565 (Tarrant), and five Brussels panels, signed V. Leyniers, sold to Partridge for £1,522. In a sale of pictures and drawings, the property of William Newall, Esq., Sargent's drawing of the church of Santa Maria della Salute, Venice, was bought by Colnaghi for £399, and

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his view of the mountain of Simplicon by Cooling for £252. G. J. Pinwell's "Gilbert Becket's Troth, or the Saracen Maid" sold to Gooden & Fox for £745.

Messrs. Sotheby sold English and foreign engraved portraits, the property of the Baroness Lucas of Crudwell and Dingwall, for a total of £5,315, the following being the more important lots: "Ladies of Rank and Fashion" by C. Wilkin, a set of ten, £125; "Lord Rodney," after Gainsborough, by J. C. Smith, £125; J. R. Smith after Reynolds, "Lady Catherine Pelham Clinton," first state, £2,000; V. Green after Reynolds, "Mary Isabella, Duchess of Rutland," first state, slightly cut at bottom, £820.

At a sale of old master drawings and oil paintings held by Messrs. Sotheby the following prices were realized: Hans Holbein, design for a cup and cover, £185; C. Janssen, full-length portrait of Susanna Temple, £130; J. F. Herring, "The St. Leger and Parade in the Paddock," £235. Total, £1,810.

At a sale of miniatures, jewelry, objects of vertu, etc., held by Messrs. Sotheby, the following prices were realized: A Louis XVI box in porcelain, gold-mounted, £100; a Louis XV gold snuff box, painted "en camaieu," £150; a George III gold snuff box, £105; a Sevres snuff box, £640; a pair of Louis XV console tables, £1,440; a Louis XV bonheur du jour table, £220; a seven-fold Coromandel lacquer screen, £135. Total, £8,818.

Pictures by old masters, the property of W. D. Clark, Esq., were sold by Messrs. Sotheby for a total of £5,433. D. Mytens' portrait group of the Dutch ambassador to Charles I and his family brought £400; Isaac Van Ostade's "Scene Outside a Roadside Inn," £520; Gerard Terburg's "Portrait of a Young Gentleman," £500. The Messrs. Sotheby also sold a portion of the library of Charles Fairfax Murray, Esq., for a total of £7,219. The first Aldine edition of the "Decameron" of Boccaccio brought £110.

At a three days' sale the Messrs. Sotheby realized a total of £3,386 for armor and weapons, old English and Irish glass, antique and decorative furniture, porcelain, pottery, wine glasses, etc., from various estates which are being denuded of their treasures to raise money.

In the sale at Cassiobury Park, Watford, Hertz, by direction of the Earl and Dowager Countess of Essex, some notable works were sold. Lely's picture of the Lady Coningsby and the Lady Katherine Jones, twin daughters of Richard, Earl of Ranleigh, brought 510 guineas, Lely's portrait of Arthur, first Earl of Essex, supposed to have been murdered in the Tower in 1653, 110 guineas, and the same artist's portrait of a lady, in carved frame in high relief by Grinling Gibbons, 100 guineas; Kneller's portrait of Elizabeth, Countess of Essex, sold for 120 guineas; Lawrence's portrait of Catherine, Countess of Essex, 150 guineas; Janssen's portrait of Arthur, the first Baron Capell and his wife and family, 225 guineas; Reynolds' portrait of Frances, Countess of Essex, 100 guineas. Relics of Charles I, including miniatures of the king and queen and a locket containing a lock of the king's hair, fetched 200 guineas. A Louis XV writing table of Kingwood, with tulipwood and marqueterie panels, brought 1,020 guineas. On another day Lely's portrait of Mary Davis, the actress, a mistress of Charles II, sold for 340 guineas, and Lawrence's portrait of Viscount Malden and the Hon. Reginald Capel, for 220 guineas. A large Brussels tapestry panel designed after Teniers brought 575 guineas.

At Boston House, Brentford, Middlesex, by direction of the trustees of the late Colonel E. J. Stracey-Clitherow, the portrait of Colonel and Mrs. Clitherow in the grounds of Boston House, by Arthur Devis, 1759, was sold for 450 guineas, a half-length portrait of a youth by Romney, for 420 guineas, and "Evening" by Boucher, for 1,825 guineas. Other pictures and relics brought good prices.

Among the prices realized at the sale conducted by Messrs. Knight, Frank & Rutley at 20 Hancover Square, London, W., of decorative furniture, pictures, bronzes, etc., from the castle of Husan, Farsund, Norway; from Nun's Acre, Goring-on-Thames, and from 14 Stratton Street, Piccadilly, W., was 115 guineas for "Winter Scene" by Fritz Thaulow and 250 guineas for a collection of signed proof etchings by the same artist. A carved gilt suite upholstered in old silk Mortlake tapestry brought 375 guineas, a Chippendale mahogany bookcase, 240 guineas; a Queen Anne black lacquer and gilt cabinet, 150 guineas.

In the sale at Ingmire Hall, Yorkshire, by direction of Major John H. Upton, Daniel Gardner's pastel portrait of a lady with a landscape background went for 220 guineas; a pair of famille verte oviform vases, Kang-Hsi, for 230 guineas; another pair, with covers, for 150 guineas, and nine Hepplewhite carved mahogany chairs for 120 guineas.

NOTED ARTISTS IN AURORA EXHIBITION

More Than Sixty Respond to Director General Barrie's Invitation to Send Works to the Central States Fair

AURORA, ILL.—More than sixty well-known artists are represented in the display arranged by the fine arts department of the Central States Fair and Exposition, which opened August 18 and



Erwin S. Barrie

will continue until the 26th. Cash prizes aggregating over \$1,000 will be awarded.

Five galleries 24x48 feet, three galleries 16x24 feet, and one large gallery 50x50 feet are comprised in the Fine Arts building. If the fair should prove a success it will be repeated annually. Aurora, which holds the world's record for the number of paintings bought from exhibitions in a town of 40,000 population or less, is seeing to it

that the art show does not lack for attendance. The artists who responded to the fine arts committee's invitation to exhibit include: Wilson Irvine, Harry Lachman, Frederic M. Grant, George M. Bruestle, Theresa Bernstein, E. Irving Couse, Frank V. Dudley, Edward Ertz, Birge Harrison, Albert Herter, Alfred Juergens, Leon Kroll, Jonas Lie, Dudley H. Murphy, Carl J. Nordell, Albin Polasek, Chauncey F. Ryder, Anna L. Stacey, Walter Ufer, Cullen Yates, Lorado Taft, Bruce Crane, Pauline Palmer, Oliver Dennett Grover, Frederick J. Waugh, Murray P. Bewley, Jessie Arms Botke, Charles C. Curran, Rudolph Ingerle, F. C. Frieske, Lucy Hartrath, Victor Higgins, Irma Kohn, Louis Kronberg, Bertha M. Peyton, Henry Hobart Nichols, Leonard Ochtman, Grace Ravlin, J. H. Sharp, John F. Stacey, Bessie Vonnor, Guy Wiggins, Sergeant Kendall, Robert Vonnor, Karl Buehr, Ossip L. Linde, George Bellows, Gerald Frank, Paul Cornoyer, Louis Paul Dessar, Charles Warren Eaton, Daniel Garber, Robert Henri, William H. Howe, Carl R. Krafft, Hayley Lever, Richard E. Miller, Robert H. Nisbet, Frank C. Peyraud, Charles Rosen, William P. Silva, Gardner Symons, Dudley C. Watson and Gutzon Borglum.

Erwin S. Barrie, director general of the fine arts department, is himself a painter and the manager of the art department of Carson Pirie Scott & Co., Chicago. Rudolph Ingerle was chairman of the Western jury, and Wilson Irvine of the Eastern. Mr. Barrie is much pleased with the showing made by the artists. "This is a regular young World's Fair," he declared on the opening day. "And in the art section we have some of the best artists of America, representing both the academic and the more liberal schools."

The art exhibition is open till late every evening.

Munich Seeks Lead in German Art World, Taking Talent from Berlin
 MUNICH—Munich is making an effort to recover her former position as an art center in Germany. Three noted artists now in prominent positions in Berlin will soon leave for Munich, where important positions have been offered to them.

The painter, M. Slevogt, will be made director of the Academy of Fine Arts; Geheimrat Bestelmeyer has accepted an appointment as professor at the Academy and also at the Polytechnicum in Munich, and a newly established chair of applied art will be conferred upon Professor Bruno Paul, now director of the Arts and Crafts school in Berlin.

The reorganization of the famous Schack Gallery in Munich has been brought to a satisfactory conclusion by Geheimrat Justin, manager of the National Gallery in Berlin. The rearrangement is of great advantage in displaying the art treasures of the gallery, among which are works by Genelli, Feuerbach, Lenbach and Böcklin; besides, there are Marées' copies of pictures by Raphael and by Venetian artists. The movement to raise Munich to her former importance in art, or to even a higher position, is being encouraged by leading persons in both political and mercantile life. —F. T.

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The Ehrich Galleries are to include paintings by young French and British artists of the modern school with their old masters and contemporary American pictures hereafter, and plan to give two exhibitions each season of the work of these men. This announcement was made by Mr. Walter L. Ehrich on his return to New York on August 11 after a six-weeks' trip to England and France.

"This group of artists," Mr. Ehrich said, "represent the modern art which is the outcome of the influence of Cézanne. They have developed their best work since the end of the war and, hitherto, they have always refused to send their pictures to this country for the reason that they believed their work would not be shown in a dignified manner. We feel that to show the work of these young men in our galleries will be in step with what we are doing in exhibiting the pictures of our young American artists."

"The first of these exhibitions will be held in November and will be thoroughly selective in character. We do not propose to hold 'one-man' shows, as we want these exhibitions to be generally representative of this school. One unusual feature of the practices of these men is that they have been offering their pictures at moderate prices, believing that is the best way to gain a wider circulation for their work, and they have met with decided success."

While Mr. Ehrich was abroad he succeeded in getting several good old masters, one of his finds being a fine portrait group by Ralph Earle, the early American artist. It is a "Mother and Child" and he says it is the finest example of Earle's work he has ever seen. He also discovered that when a painting of the Hudson River school is offered for sale in England that it will bring a much higher price than in this country.

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MODERNISTS CAPTURE WOODSTOCK DISPLAY

Their Extreme Work Causes a Dignified
Withdrawal of the More Conservative
and Astonishes the Native Element

WOODSTOCK, N. Y.—Woodstock's large contingent of ultra-Modern artists have taken the association's gallery by storm this year. Their temperamental and bizarre works outdo both in number and size those by the conservative members of the community, although the latter group comprises a large number of America's best-known artists. It almost seems as if the onslaught of the extremists, varying from the old-fashioned Cubists to the up-to-date "Dadaists" had caused a dignified withdrawal of the more conservative. These works have aroused such astonishment that men like Dasburg, McFee and Cramer have been forced to place "Do Not Touch" placards on their pictures in order to safeguard them.

It is an irresistible temptation for the fingers of the natives to verify the eyes' discovery that these canvases are composed not only of paint but also bits of tin, wood and plaster, newspaper clippings and other such substances. Dasburg's picture, bizarre though it undoubtedly is, and still regarded as an inexplicable jest by the laymen, has undeniable power of structure, and McFee's still life possesses the quiet charm of fine textures.

Alexander Brook's portrayal of "The Poet" is amusing and Charles Rosen's "Roundout Bridge" decidedly heroic in conception. The most interesting among the other decidedly Modern artists are William E. Schumacher, Ernest Fiene, one of the most promising of the younger men; Henry Mattson, Warren Wheelock, whose powerful aim for pure form is well realized in a group of carvings; Stephen Haws, Rudolph Wetterau, Rudolph Tandler, Mischa Petersham, E. B. Winslow, Thomas Watanabe (the Japanese painter), Eve W. Schutze, Florence Ballin Cramer and Barbara Latham.

George Bellow's painting of a half-nude girl, which aroused discussion at the National Arts Club last winter, impressed one as being followed by contrast with its present surroundings. Edgar M. Ward is showing an unusually fine winter canvas. A group of etchings by that delightful young artist, Peggy Bacon, shows picturesque bits of Paris' "Vie de Bohème." Eugene Speicher reveals his powerful draughtsmanship in a group of superbly modeled drawings of the nude. Hayley Lever, who is "the professor" this year of the Art Student League's Woodstock summer school, shows several etchings and a flower picture that is characteristic of his impressive color and facile brushwork. Robert Chanler's decorative screen, pottery by Zulma Steele, Elizabeth Hardenburgh and Edith Penman, batiks by Mrs. J. D. J. Smith, jewelry by Robert Dulk, exquisite woolen embroidery pictures by Mrs. S. B. Wylie and a beautiful beaded bag by Mrs. H. L. Jenkinson add to the variety of the exhibition.

Alfec Faggi reveals his individual talent in a bust portrait of the Japanese poet, Nouguchi, whose sensitive features are modeled with great beauty. Anita Smith and Marion Bullard's landscapes, John Carroll's exceedingly clever portrait of a young man, Alfred Hutty's etchings and landscapes, as well as work by John Carlson, Carl Eric Lindin, Neil Ives, Horace Brown and Frank S. Chase, and Harry Leith-Ross's poetic spring picture called "The Ploughman" all add to the interest of the display. Birge Harrison is represented by two charming landscapes, Boyer Gonzales by a fine marine and Emile Gruppe by a landscape. Gaston Lachaise has a bronze plaque on exhibit and Gertrude Boyle several pieces of her individual sculpture.

Leon Kroll, Clifton Wheeler from Indianapolis and John F. Stacey of Chicago are among the latest arrivals.

Richard Le Gallienne, the poet, has written the foreword to an illustrated catalogue to be issued by the Art Association.

Jack Bentley, landscape painter, has returned from Tahiti, where he spent the last six months.

John Carroll, portrait painter, is building a home near John Carlson's, where he expects to spend the winter.

Munich Art Gallery Is Robbed

MUNICH—Burglars entered the Bachstitz Gallery and stole a large number of antiques, jewelry, jugs, and also two pictures by Bristow and Wilson, valued at 5,000,000 marks. Some of the objects were later recovered in a damaged condition.

CONSERVATIVES RULE GLOUCESTER EXHIBIT

Immense Throngs on the Opening Day
at the Gallery on the Moors, and the
Display Is One of the Season's Best

EAST GLOUCESTER, Mass.—The summer art colonies scattered around New England will have no easy task in improving on the seventh annual exhibition of painting and sculpture in the Gallery on the Moors. The crush of visitors on the opening day made it difficult to view the paintings, and there was a long line of automobiles stretched on both sides of the road leading to this picturesque gallery.

The jury of selection for the painters comprised Charles Hopkinson, Gifford Beal, Hobart Nichols, Cecilia Beaux and B. B. Thresher, and for the sculptors Anna Vaughan Hyatt and Louise Allen. Artists who did not happen to make Gloucester their summer home were not excluded and the towns of Rockport, Annisquam, Marblehead and Newburyport had their representations. Speaking generally, the exhibition is marked by a tone of conservatism. Unlike the colonies of Provincetown and of Woodstock, N. Y., for example, there has been no organization of the artists in Gloucester. The pictures shown are chosen according to the judgment of a few.

The harbor of Gloucester as a motif continues in favor with the artist. H. A. Vincent is never in a happier vein than showing us a boat-crowded wharf under an early morning sun or under the failing light of day. Eric Hudson's "Monhegan Harbor" is in direct contrast, vigor and strength being its appeal. Paul Cornoyer has a moonlight scene of Venice cleverly done, Lester Stevens a Rockport harbor view evincing a further broadening of this artist's powers. Hobart Nichols shows a gloriously painted moonlight winter scene, with a lone traveler trudging homeward. Aldro Hibbard sent a familiar snow scene, and Howard Smith a graceful portrait of his wife. Hugh Breckenridge shows a still life executed in prismatic color effects.

Out of the beaten path is the imaginative painting of Vladimir Pawlosky, reminding of the old classical school and rich in deep purples, blues and greens. Against a dark bluish background, Eben Comins has painted a portrait of a young woman in a white silvery dress with orange and black trimmings. It fairly sings in color. Other impressive works are by Parker Perkins, Henry Hammond Ahl, Laura D. Ladd, Carl Nordell, Theresa Bernstein, Bertha Menzler Peyton, Alice Beach Winter, William Meyerowitz, Frederick Hall, Thomas Mitchell Peirce, Gertrude Bourne, Emma F. MacRae, William Baxter Closson, Felicie Waldo Howell, Karoly Fülöp, Elizabeth Wentworth Roberts, Charles Hopkinson, Tom P. Barnett, Ruth Anderson, Alice Worthington Ball and Kathryn E. Cherry.

A. H. Atkins, Anna Hyatt and Louise Allen exhibit sculpture. Atkins' bust of Hobart Nichols is lifelike and excellently modeled.

—Sidney Woodward.

Gloucester Art Association Formed

GLOUCESTER, MASS.—For the past few years a movement directed toward the formation of an art association in Gloucester has been under consideration, and at a recent meeting an organization named the Gloucester Art Association was definitely formed. William E. Atwood was elected president, Paul Cornoyer vice-president, and Edmund Klote secretary-treasurer. A rival society is now being proposed, sponsored by Michel Jacobs, Charles A. Winter, Eben F. Comins and Louise Upton Brumbach.

Fire Destroys Comins' Studio

GLOUCESTER, MASS.—On the evening of August 14 while Eben Comins was attending a meeting of the newly organized Gloucester Society of Artists, fire destroyed his studio and contents on Eastern Point. The cause is supposed to have been spontaneous combustion. Many of his best canvases including most of his recent work were lost. Among the pictures burned were the portrait of "Uncle Joe" Cannon, ex-Speaker of the House of Representatives and the "Herrin Massacre."

G. H. Ainslie Buys a Country Estate

George H. Ainslie, of the Ainslie Galleries, has purchased the old Tompkins homestead at Ardsley, N. Y., for his home. The property consists of three acres of land and an old Dutch Colonial house which was built about 1780. Mr. Ainslie intends to restore the homestead to its original appearance.

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WHOLESALE FAKES

Two recent exposures in Paris of wholesale selling of fake "masterpieces" of modern art calls attention once more to an evil in the art trade that bespeaks the harshest measures to suppress. As told in our news columns, the first of these exposures was due to the courage of members of the family of the late Eugene Carrière who, on discovering obviously faked paintings bearing that distinguished artist's name, lodged a complaint with the police, who found eight canvases bearing Carrière's signature that were forged copies of his works in private collections. The artist owning these fakes declared he had bought them in the shops of cheap junk dealers, as he had the considerable number of other works in his room. All of the pictures were to be examined by experts at the request of the police.

The second of these exposures revealed an even more flagrant case. An American in Paris, who had gathered together 107 modern paintings under the belief they were genuine, found that forty-three of them were fakes. The amazing thing about this swindle is that among the forgeries were canvases bearing the names of Cézanne, Pissarro, Renoir, Sisley and Signac. In view of the many experts in Paris whose judgment could be relied on as to the genuineness of the work of these painters and the many reputable art firms who handle such paintings, it seems incredible that any amateur should be taken in so egregiously.

The art trade in Paris and at home should be deeply concerned over this state of affairs. It is fraught with a possibility of the gravest injury, for the publication of such transactions awakens suspicion among buyers as to the reliability of art dealers in general. Human nature being as it is, there always will be men who will try to live on imposture and forgery. When such persons invade the art trade, the dealers should hunt them down and expose them. The production and the sale of spurious works of art can be stopped.

ENGLAND TO LOCK THE DOOR?

The enterprise of Mr. Henry E. Huntington in buying for his private collection great masterpieces of English art, the latest of which is Gainsborough's "Cottage Door," appears to have brought the British Government to the view that it is necessary to take steps to prevent England losing any more of its native art treasures. A complete reversal of the government's former position was announced by Sir Robert S. Horne, Chancellor of the Exchequer, in Parliament on August 4. On the morning of that day the *Morning Post*, of London, announced the purchase by Mr. Huntington of the Gainsborough, as told elsewhere in this issue of THE AMERICAN ART NEWS, and following this Sir Philip Sasson had made an appeal in the House

of Commons for the government to take action. Instead of pleading poverty, as hitherto has been the custom of the Treasury's representative in the House, the Chancellor of the Exchequer replied that it was only reasonable that Parliament should be ready to vote the requisite sums of money to preserve such masterpieces. And he added the very important declaration that "the government would be willing to make a grant when the proper time arrived."

To members of Parliament like Sir Philip Sasson who have been most persistent in their efforts to prevent English masterpieces of art from leaving the country, the Chancellor's statement will be very welcome. Whether they will take steps to bring about such a vote of money remains to be seen. If they do provide the funds the responsibility will be clearly up to the government to make a grant of the sum appropriated.

In a sense this is an attempt to lock the stable door after the horse has disappeared. But there are still treasures enough in England to make such action pertinent. If the result, however, should take no other form than the British government bidding against foreign buyers, which is what the Chancellor's statement seems to imply, England may still continue to see masterpieces pass into the hands of American collectors, who have long purses and stubborn wills. The prospect would be very different were Parliament to enact a law giving the government power to declare works of art to be national treasures and fixing a price at which they would have to be sold to the country. But this does not appear to be the intention; and it can be safely assumed that such a course will never be taken because it would shame the boasted instinct of Englishmen for sportsmanship and fair play—especially if it were directed against other Anglo-Saxon countries, which can claim that English art is as much their heritage as it is England's.

Americans In France

Richard Miller and Mrs. Miller have arrived in France from New York. They expect to pass the summer at Saint-Jean-du-Doigt (Finistère), where Mr. and Mrs. Oscar Giebert, and Mr. and Mrs. James Hopkins are already established for the summer.

Miss Dixie Selden, landscape painter and portraitist, recently arrived from Cincinnati. She has left for a sketching trip in Spain.

Clarence M. Gihon, landscape painter, and Mrs. Gihon, who is a portraitist, have left Paris for Brittany.

George Leonard, painter, and Mrs. Leonard, who spent the winter at Nice, have returned to Paris.

Gail Turnbull, painter, has left Paris for Pont Croix, Finistère.

F. W. Simmons, painter, and Mrs. Simmons have returned from a visit to the United States and are once more at their Paris studio-apartment, 16 impasse du Maine.

Three of the younger American painters of Paris, Grover Weaver, Clinton O'Callahan and Walter Isaacs, have returned from a sketching tour in Italy and Spain.

Obituary

FERDINAND MEDER

Ferdinand Meder, leading American authority on the etchings and engravings of the old masters, died at his home in East Orange, N. J., in his sixty-fifth year. Mr. Meder, who was born in Germany and was graduated from the University of Heidelberg, came to the United States in 1884. He was the leading authority on the work of Dürer, Schongauer, Rembrandt and other early masters and became associated, as expert, in this field with both the Anderson Galleries and the American Art Association, writing the sales catalogues of such famous collections as the Halsey, Jenkins and many others. He had expertized every important sale in this country during the last twenty-five years. He also acted as a buying agent and advisor for all the great collectors of prints in this country. Up to four days before his death he was at work on the catalogue of the collection of prints in the Morgan Library. Mr. Meder leaves a brother, who is a prominent art dealer in Berlin, a widow, three sons and a daughter.

FRED C. SCHMOHL

Fred C. Schmochl, World's Fair sculptor and resident of Chicago for thirty years, died at his home in Los Angeles aged 75 years. He was born in Wurtemberg, Germany. He was represented by statuary at the fair. In 1908 he went to Seattle to design the sculpturing for the exposition there and later he was connected with the expositions held in San Francisco and San Diego.

PERCY THOMAS

Percy Thomas, R.E., one of the original members of the Royal Society of Painter-Etchers, is dead in London. He studied under Whistler, and enjoyed his friendship, as well as that of Sir F. Seymour Haden.

California Landscape by Nicholas R. Brewer
Added to the Decatur Institute's Collection

"ALISO CAÑON"

By NICHOLAS R. BREWER

DECATUR, ILL.—The Decatur Institute of Civic Arts has recently purchased the landscape "Aliso Cañon," which was one of the pictures by Nicholas R. Brewer exhibited at the institute in April. The picture was regarded as the best landscape in the exhibit and the finest representative of Mr. Brewer's recent work. It was painted something more than a year ago during Mr. Brewer's stay in California. "Aliso Cañon"

is in a higher key than his earlier landscapes, and is full of warmth and color. Permission was given to exhibit the painting in the East.

The Decatur Institute of Civic Arts is now in the third year of its life. It occupies the home of the late Mrs. James Millikin, who desired that her house and spacious grounds should be devoted to art purposes. The sum of \$2,500 is received annually from the Millikin estate, provided a like amount is raised by the community.

Studio Gossip

Henry S. Eddy, who has been painting old churches and canals in Denmark, writes from Copenhagen that a great many stores display paintings, and that even in a barber shop he found pictures on the walls by the best artists. No American paintings have yet been bought for the Copenhagen Museum.

The Wilton Library Association, Wilton, Conn., gave an exhibition of the paintings of Florence W. Gotthold in the library on the afternoons of July 29 and 30.

Ulric S. J. Dunbar recently went to Toronto from his home in Washington to superintend the placing in the Museum of a statuary group of American Indians, the sixth group he has made for the Museum.

Louise Lyons Heustis exhibited in her Newport, R. I. studio several new portraits she has recently completed, including one of Miss Margaret Glint, a niece of Mrs. Russell Sage. Another portrait was that of Miss Farriday, the actress, who has appeared in the company supporting Sothorn and Marlowe.

Arthur Franklyn Musgrave went from Washington to hold an exhibition of his paintings in the Cushing Memorial building, Newport, R. I. It was one of the most successful one-man shows ever held there, the attendance being over 500.

Ernest Albert and his son, E. Maxwell Albert are at Old Lyme, Conn., for the summer.

Arthur F. Mathews, San Francisco mural painter, was awarded the fine arts gold medal of the American Institute of Architects at the convention held in Chicago. He is now engaged on a series of fifteen panels for the library of the University of California.

The class in landscape painting in oils and water colors that has been developed at the summer school of the Pennsylvania State College is under the direction of Emile Walters.

The recent exhibition held at Brookhaven, L. I., by Melita Blume resulted in the sale of four pictures, two of which were purchased by a National Academician.

Elizabeth Cady Stanton, after resting at her summer home, North Falmouth, Mass., has gone to Oyster Bay, Long Island, to paint at the Louis Comfort Tiffany Foundation. She will return to her studio in the Gainsborough to reopen on November 1 the fifth season of her portrait classes. Cecilia Beaux and F. Luis Mora will again be the instructors.

Oscar Coast has postponed his contemplated trip East until September. He will spend the autumn in New York, returning to his Santa Barbara, Cal., studio about Christmas time.

Howard Russell Butler whose permanent address is Pasadena, is in Santa Barbara and is busily at work, having engaged the Parshall studio.

Demetrius Trifyllis spent several weeks in Newport, R. I., where he painted the portraits of Bishop Darlington of Harrisburg, and of the bishop's son.

Henrietta Shore is spending the summer in Quebec and elsewhere in Canada. She will return to New York in September.

Eben F. Comins has recently completed a sketch portrait of Joseph G. Cannon, ex-Speaker of the House of Representatives. It

was painted at East Gloucester, where the artist has his summer studio.

Flora Buccini is spending the summer in Lyme, Conn., where she is making pastel sketches of the surrounding country. A number of Mrs. Buccini's sketches were included in the Lyme Exhibition.

Ezra Winter, mural painter, who has been appointed on the faculty of the Yale school of fine arts, has the title of acting professor of painting, not assistant professor, as was recently announced on the authority of the *Yale Alumni Weekly*.

Kathleen Wheeler, Chicago sculptor, is modeling characters from fiction. She has recently done figurines of characters in Robert Louis Stevenson's "Kidnapped" and "Treasure Island." She has made sketches for a number of studies from the novels of Dickens.

A new bust of Caruso by Joseph Anthony Atcheson, Washington sculptor, has been presented to the national capital and placed in the Washington opera house.

Bayard H. Tyler, portrait painter, and his family are spending the month of August at Beaverkill, N. Y.

Alfred Rigny, mural painter, recently returned to New York after ten years in France, bringing a number of paintings, including landscapes. He will have an early autumn exhibition.

Frederic M. Grant, now in California, plans to sail for Europe early in September for an indefinite period.

Gustave Gulich, Swiss landscape and portrait painter, recently arrived in this country to arrange for a special exhibition of his work at the Corcoran Gallery, Washington, in the autumn. His paintings include scenes in Holland.

Carlton C. Fowler, painter, is spending the summer in West Barrington, Mass.

Miss Helen Peale has recently visited Narragansett Pier, Providence, and Chatham, Mass., to make portrait drawings. An article about her work appeared in the August *International Studio*.

Anna Vaughn Hyatt, sculptor, is spending the summer at the Hyatt farm at Annisquam, Mass.

Emily Burling Waite has opened her Newport studio and is painting portraits of several well-known persons.

May Fairchild is in Wellsburg, W. Va. where she is painting a large portrait of the two little daughters of Mr. Gaylord of that city. She is planning to go to Provincetown later in the season.

Hobart Nichols spent part of the summer on a motor trip through New England.

A. Molarsky of Nutley, N. J., is exhibiting pastels at his studio on Rocky Neck, East Gloucester. Most of the subjects were found near his home in New Jersey. Among the few oils is a picture of the Gloucester wharves shown at this year's Pennsylvania Academy show.

W. Lester Stevens opened his new studio at Rockport, Mass., on August 12 with a reception and an exhibition of his recent work.

Among the sketches made in Czecho-Slovakia by Jane Peterson were several of the gardens of President Masaryk, formerly the imperial gardens.

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PARIS

Miss Martha Walter's exhibition at George Petit's should have come earlier in the season. Otherwise it took place under the best of auspices, since it was introduced by M. Léonce Bénédite, the distinguished curator of the Luxembourg collections, which will henceforth include one of Miss Walter's pictures. America knows Miss Walter well and has done due credit to her remarkable gifts, but to Paris she was, as an exhibitor, a newcomer. Were she to reiterate her displays she would certainly be appreciated no less than have been, over here, Mary Cassatt and Elisabeth Nourse.

She deserves much praise for a desire to support her technique with interesting subject-matter of an unbanal character, as in that ethnographically as well as pictorially curious series of emigrants at Ellis Island (which should find a place in a museum), nevertheless it is in her smaller, more spontaneous pictures, notably of beach and garden scenes, peopled with brightly dressed crowds, that she is especially striking. Here she achieves veritable tours de force, as in "Teatime at the Country-Club," and is not excelled by any contemporary I can think of in that particular line.

Visitors to Paris during this summer season should not fail to have a look-in at Durand-Ruel's in the rue Laffitte, where a carefully discriminated selection of the master Impressionists furnishes an admirably didactic synopsis of that school. For it comprises some of the finest examples by Monet, Guillaumin, Maufra, Moret, Loiseau, Vignon, Albert André, Despagnat, et al., thereby giving a complete bird's-eye view of the evolution in landscape painting according to the Impressionist theory from its earliest to its most recent protagonists.

Reminiscences of the Second Empire period at the Pavillon de Marsan formed a companion exhibition to the Napoleonic display organized at La Malmaison, though the interest afforded by the latter was specifically concerned with historical curiosities. The Pavillon de Marsan display showed that we have an unfortunate habit of connecting the Second Empire too exclusively with a certain style—or want of it—to the detriment of other forms and expressions which participate of foregoing as well as succeeding periods. For instance, in painting we think of Winterhalter and Dubufe, not of Manet and Degas, as "Second Empire," which goes to prove that such classifications are more the result of laziness of thought than actually in agreement with facts.

An anthology of examples from the XVIIIth century British school arranged by Agnew at 22 Place Vendôme formed an exquisite apotheosis to the closing season. All the great and two of the conventionally classed *petits maîtres* were represented by choice morsels, a dozen pictures, judiciously gleaned as they were, sufficing to feature them typically, and in one case, that of Gainsborough, transcendingly. For Messrs. Agnew have had the good fortune to light upon the picture Gainsborough was painting when he died, the sketch for a portrait of Mrs. Goddard, a most charming piece of magic paint, the swan song of an artist on his way to Paradise. By Raeburn there was the extremely masterly portrait of General Maxwell, and by Reynolds that of Miss Hurrell and his "Cupid and Psyche," but the most sumptuous piece of feminine portraiture, with wonderful golden reflections and fulness in the treatment of flesh, was Hoppner's, of Mrs. Bouverie. Romney's personality was at its best in the large portrait of William Lawrence, whose sister, Elisabeth Lawrence, was the model in a companion picture. Beechey's rendering of "Mrs. Jordan as Rosalind" invites, like that by Hoppner, to a revision of classifications. Constable was the only painter in the group somewhat inadequately represented by one of his three views of Salisbury Cathedral, the two others being at South Kensington and in the Frick collection.

By collecting a pick of art-works of high antiquity—Egyptian, Chinese, Byzantine, Italian and French—in one big and otherwise empty room at 140 Faubourg Saint Honoré, M. Larcade made a demonstration of rare didactic significance. It proved, among other lessons, how indifferent the ancients were to novelty and change, and that, beneath the variety of outer expression typifying race and period, observ-

ance of severity of conception and purity of line embrace them all in one fundamental law.

At Le Goupie's Gallery engraved and original work of the late Auguste Lepère has been mustered. In the last category are some of those less familiar oil and water color landscapes in which he himself took a greater pride than in his world-beloved prints.

The same gallery introduced a young animal sculptor of Belgian nationality, Albéric Collin by name, who was awarded the gold medal at the last Salon des Artistes Français. He has worked almost exclusively at the famous Zoological Gardens at Antwerp.

A social interest is often attached to Knoedler's exhibitions of modern works. Patrons come from the fashionable hotel next door and from the Champs Elysées and Faubourg Saint Germain quarter. They have at once an aristocratic and a cosmopolitan tone. Following close upon De Laszlo and Zarokilli we find John da Costa, who is of Portuguese birth, but of British adoption, portraying men of eminence and renown like Sir John Paget Mellor, K.C.B.; R. Cunningham Graham, and ladies and children of rank and beauty in the fluent, if somewhat glib, fashion of Sargent's and Lavery's emulators. In a neighboring room the Comte de Canclaux makes his professional début in Paris with water colors of landscapes on the Riviera and interiors in châteaux.

One of France's leading sculptors, Despiou, presides over a group somewhat immensely captioned "Nouveau Salon" showing in the Barbazanges rooms. A sort of blood tie seems to connect the painters here assembled, among whom Adolphe Feder struck me as the most original in his finely austere "Joueur de Binou" and more mirthful still life. A name I like to see is Dollian's, but in oils he is not as happy as in black-and-white. Other meritorious artists here, but in whose work there is usually more of virtue than of temperament, were: Pierre Bompard, Raymonde Heudebert, André Jolly, Tristan Klingsor, Pierre Ladureau, Mme. Lebasque-Raymond, André Léveillé, Lucien Mainssieux and Jean Peské, while among the sculptors I picked up an American name, that of George Conlon.

The Galerie Marcel Bernheim has gathered together eighty works by Berthe Morisot, who was the sister-in-law of Manet and who, with Eva Gonzales, Mary Cassatt and Marie Bracquemond, represents the feminine element in the Impressionist school. Consistent in her whimsicality, Morisot never departed from the main Impressionist aims—light, sun, atmosphere—adding to these the sensitiveness and delicacy of her own nervous temperament.—M. C.

Berlin

When this was written art and museum circles in Berlin were preparing to celebrate in the middle of this month the fiftieth anniversary of the day that Wilhelm von Bode joined the staff of the Kaiser Friedrich Museum. The greater part of the masterpieces in the Museum were acquired through his aid. Also he did much to increase the architectural and other artistic attractions of Berlin. With the same intensity of purpose he now serves the republic and makes every effort to embellish and enlarge the various public collections in spite of the scarcity of means. His friends and admirers plan to present him with a sum of money to enable him to give some work of art to the Kaiser Friedrich Museum.

In the showrooms of the Bachstitz Gallery are on display works by Tintoretto, Herera, Cuyp and Degas, and primitives from the Netherlands. Antique works in gold and glass, bronzes by Riccio, Roccatagliata and Guglielmo della Porta and jewelry of the XVIth century in gold and enamel are also shown.

A series of fine old drawings was given to the Kupferstichkabinett by two art collectors in London. A. L. Nicholson gave a "Madonna with St. Bernhard" by Gaetano Zompini, and a portrait of Lady G. Stanhope by James Ward. A. G. H. Ward a drawing by the Renaissance master, Taddeo Zuchero. This donation will help to create again friendly relations between the English and German art worlds.

In September the White Hall of the former Imperial castle, now the Arts and Crafts Museum, will contain an exhibition of old Berlin faïences.

—F. T.

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LONDON

The estate of the well-known art dealer, the late Mr. Edward Ernest Leggett, has been proved at £42,000, the net personality amounting to £37,000. The property was bequeathed equally to his three brothers.

American visitors to London this autumn may be surprised to find the British Museum exacting an entrance fee. This proceeding, which will be entirely opposed to the spirit of the past, when, unlike the museums and galleries of the continent, our own welcomed all with opened arms, owes its origin to the need for public economy, but it is extremely doubtful whether the revenue will be more than trivial. Meanwhile there is a movement to remove the entertainment tax from art exhibitions on the plea of their educational value, but there is little likelihood of this being done so long as the charge for admission to public galleries is maintained.

Theodore Rousseau's work is too seldom seen in London. He is also that exceedingly rare bird, the artist who not alone does not seek notice, but actually shuns it. Hence exceptionally welcome is the exhibition of his paintings in oil and water color at the Bromhead and Cutts Gallery, 18 Cork Street, W. Rousseau's talent expresses itself in many ways—in accomplished figure-work, in unusually inspired seascapes (perhaps his best work), and in etchings of much distinction and personality. There is an elegance in his drawing which, combined with his feeling for pure color, proclaims him an artist of real quality, while in the etchings there is a Whistlerian suggestiveness that enables one to return to their well-balanced compositions again and again without exhausting their interest. A proof of the meticulous care that he lavishes on his work is found in the signed frames etched and designed in original forms to accord with various studies. The completeness of the effect gained is remarkable. In some cases more than double the amount asked for the etching itself is priced on the frame.

An exceptionally interesting collection of etchings by Rembrandt and Bol has been brought together by Messrs. Craddock and Barnard of Tunbridge Wells. Among them is a first state of "The Virgin and Child in the Clouds" of Rembrandt, hitherto unknown to all authorities, and differing in certain details from examples which have been formerly regarded as true first states, but now established as being later states in which burnisher marks had failed to print. An important undescribed first state of Rembrandt's "Samuel Manasseh ben Israel," of which so far no trace has been discovered elsewhere, is also included. Interesting engravings

and etchings by such men as Burgkmair, Besnard and Da Brescia are also shown, while the more modern work is represented by original lithographs by Muirhead Bone and signed proofs by Augustus John.

There has lately opened at 14 Clifford Street the Gallery of Decorative Art, which specializes in paintings of still life and of flowers, proper to the XVIIth and XVIIIth centuries. A really remarkable collection of such works by Dutch and French artists has been brought together, among them a notable example of De Heem, in which his skill in the painting of goblets and table accessories is as fully exemplified as in his treatment of the fruit and fish.

Among other exhibitions of interest are the Californian studies by William P. Silva at the Fine Art Society, paintings and drawings by the Sickerts (Johan and his son Oswald), at the Goupil Gallery, and Tunisian paintings by Baron Rodolphe d'Erlanger at the Leicester Galleries. The Sickerts have been painters for several generations, and though their output is by no means of equal quality, it is seldom without considerable interest. There is a delicate charm about the d'Erlanger studies, and a good deal of power, as yet not fully developed, in the same artist's portraits. In another room is a collection of drawings, that range in period from Pieter Brueghel to D. Y. Cameron. They are hung in order of date so that a systematic study of styles is rendered easy. Altogether although the art season is, properly speaking, ended, visitors to London during August will find no dearth of good shows.

—L. G.-S.

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CHICAGO

The art extension committee of the Better Community Conference of Illinois has assembled an exhibition of paintings by some of the leading artists of Illinois for circulation in small cities and towns. The artists are Ralph Clarkson, Walter Ufer, Oliver Dennett Grover, Frederic M. Grant, Carl R. Kraftt, Pauline Palmer, Karl A. Buehr, Jessie Arms Botke, Lucie Hartrath, William Clusmann, and the late Charles Francis Browne. A second collection of large paintings framed just alike represents eleven artists and is destined for towns having well-lighted galleries.

The Art Institute announces the thirty-fifth annual exhibition of American paintings and sculpture to open Nov. 2 and continue to Dec. 10. A preliminary jury will meet in New York, when all paintings selected will be forwarded in a special car at the Art Institute's expense. The delivery to the Institute of all other paintings must be made on or before Oct. 23 and at the expense of the exhibitor. The painters on the jury will be Oliver Dennett Grover, E. Martin Hennings, John C. Johansen, Carl R. Kraftt, H. Dudley Murphy, Grace Ravlin, Leopold Seyffert, George Sotter and Harry L. Suckroth, and the sculptors, Leon Hermant, Alfonso Ianelli and Albin Polasek. The committee on painting and sculpture includes Arthur T. Aldis, E. B. Butler, William O. Goodman, Cyrus H. McCormick, Jr., Abram Poole, Potter Palmer and Martin A. Ryerson. The Frank W. Gunsaulus Hall of the Field Museum of Natural History has just been opened to the public. A bronze bust of the late Dr. Gunsaulus by J. G. Prasuhn, a sculptor associated with the Museum, is on view for the first time. It is done in classic style.

As a result of the final decisions of the committee concerning the bequest of the French paintings in the collections of the late Mrs. Potter Palmer to the Art Institute, the new galleries just opened hang fifty-one canvases, including the work of some of the leading masters. Her heirs, Potter Palmer, Jr., and Honoré Palmer, generously agreed to ignore the figures of the \$100,000 bequest, permitting the Institute to choose for itself, in order to avoid duplicating what it might have in other collections. "The Sacred Grove," Puvis de Chavannes' study for his decoration for the Palais des Arts at Lyons, has a conspicuous place. Among the twenty canvases highly prized by Mrs. Palmer and of the original bequest, are four paintings by J. C. Cazin: "Expulsion from Eden," "Harvest Field," "Theocritus" and "Judith." The six by Corot include "Orpheus Saluting the Light," "Arleux-Palleu—The Trysting Bridge," "Landscape with Goats," "Dunes de Zuydcoote," "The Interrupted Reading" and "Villa d'Avray—La Vache et sa Gardienne." There are three by Delacroix: "Dante and Virgil," "Arab Rider Attacked by a Lion" and "Lion Hunt." By Daubigny is "The House of Mother Bazot," by Millet are "The Little Shepherdess," "In Auvergne," "Portrait of a Woman," "Rail-Splitter" and "Sheep Shearers," and by Troyon a "Cattle Scene." The portrait of Mrs. Palmer by Zorn was presented by her sons.

The second group of twenty-seven paintings is particularly strong in the works of the Impressionists.

Miss Alice Roullier, of the Albert Roullier Galleries, is in Paris. Hugh Dunbar, of the same galleries, sailed for Europe in August.

The Art Institute Alumni Association announces its second retrospective exhibition to be held at the Art Institute in December. It has been discovered that fully twenty-five per cent. of active artists in and around New York were at one time or another students at the Institute. The first retrospective exhibition was held in 1917, and one is being planned for every five years. A great home-coming celebration is a feature. All alumni and former instructors may exhibit. Thomas Eddy Tallmadge, architect, is president of the Association and Director Harshe is an alumnus.

Sandor Landeau, painter, who lived in Paris for twenty-five years, is exhibiting twenty canvases at the Thurber Galleries.

—Lena May McCauley.

LOS ANGELES

The exhibition of California landscapes by William Wendt, at the Stendahl Galleries, the only exhibition held by him in the West, was successful from every point of view. The attendance was large and twelve sales are reported.

Following the Wendt show is one by Joseph Kleitsch, in the same galleries. Kleitsch, who hails from Chicago—originally from Budapest—has been painting at Laguna Beach for the past two years, and almost all of his thirty-eight canvases come from that attractive colony. This virile and ingenious artist has not confined himself to an interpretation of rocks and waves. He has discovered many charming vistas in Laguna Beach, its streets and its gardens, and he has introduced figures in many of his pictures—always, however, figures of women.

At the Los Angeles Museum, to last until September 14, is a loan exhibition of forty-six canvases. Pictures from the local Museum, as well as many from the San Francisco Museum, are on the walls. Besides works by modern painters, there are important canvases by Gérôme, Leloir, Lenbach, Van Marcke, Piloty and Schreyer. Among the moderns are Jerome Blum, William V. Cahill, William M. Chase, Hugh Breckenridge, Carl Oscar Borg, Arthur B. Davies, Armin Hansen, Childe Hassam, Robert Henri, Rockwell Kent, Jules Pascin, F. C. Peyraud, Grace Ravlin, Guy Rose, Arthur Rozaire, Birger Sandzén, George Stojana, Franz von Stuck, Walter Ufer and Orrin White.

Block prints by Frank Geritz were shown July 24 to August 7. Geritz specializes in portraits, though he handles landscape bits with force and charm. Among the portraits were those of Nazimova in "Salome," Lucien Mura-tore in "Carmen," Mary Garden, Hector Du France in "Faust," Frank Keenan in "John Ferguson," Guy Bates Post, Georges Baklanoff, Edward Weston, Richard Walton Tully, Perham W. Nahl and Xavier Martinez.

The Los Angeles Museum is planning to hold a large and comprehensive water color exhibition from September 15 to October 15, none other than an International. At the same time the California Water Color Society will exhibit.

The Laguna Beach Art Association held its summer show of landscapes—there were very few figures—through the month of July at Laguna Beach. The association is planning a new art gallery. Among the striking canvases shown were those by Ida Randall Bolles, Anna A. Hills, Frank Cuprien, Arthur Gilbert, Hanson Puthoff, Benjamin Brown, Clarkson Colman, William Griffith, Guy Rose, Sam Harris, Violette Jackman, John Jay Baumgartner, Carl Smith, Louise Everett, Karl Yens and Ernest Browning Smith.

—A. A.

St. Louis

Five of the eight lunettes for the Natural Resources Museum in the new Missouri Capitol building at Jefferson City have been completed. They are all by St. Louis artists and are on display at the City Art Museum until August 20, when they will be sent to Jefferson City for placement.

The subjects of the finished pictures and the artists who painted them are: "Lead Mining," Tom P. Barnett; "Water Power," Ralph C. Ott; "Eads Bridge," Frank Nuderscher; "The Mississippi River," R. A. Kissack and "Ha Ha Tonka Park in the Ozarks," Edmund H. Wuerpel.

The lunettes not yet finished are: "The Rural Districts of Missouri," F. Humphrey Woolrych; "Southeast Missouri," Charles Galt, and "Kansas City," Robert Ball.

The City Art Museum announces the seventeenth annual exhibition of paintings by American artists, Sept. 15 to Oct. 25. Part of the exhibition will consist of invited paintings, selected largely from important shows held in Chicago, Washington, Philadelphia, Pittsburgh and New York. Only one painting by each artist may be shown. The jury to pass on work by local artists consists of Edmund H. Wuerpel, Ernest L. Blumenschein and Oscar E. Berninghaus.

—Mary Powell.

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BOSTON

Doll & Richards have their usual summer exhibition of paintings by artists who have exhibited during the winter months, and along with these pictures are being shown some from their own stock. Of the present-day artists there are excellent groups by Elizabeth Wentworth Roberts, Charles Curtis Allen, Ethel Blanchard Collier and Charles Hovey Pepper. "Barbara" by the latter is one of his frank, unsentimental portraits wherein he shows more interest in color than in obtaining an agreeable likeness. This artist's viewpoint has been undergoing radical changes during the past few years and one finds it difficult to keep up with him. No more delightful paintings of their kind are to be found than the high-keyed sandy beach scenes with figures by Miss Roberts.

Among figure paintings are Marion Boyd Allen's effective "Violinist," and Ethel Blanchard Collier's portrait study of a little girl. Mrs. Collier shows also a group of four of the water colors made on her recent Mediterranean trip, souvenirs of Ponta Delgada, Gibraltar, Italy and Greece. Charles Curtis Allen's landscape "In Carter's Notch" has bigness and breadth. Among other outdoor pieces are a study of West Boston bridge by I. M. Gaugengigl; a little marine, by A. C. Needham of Salem, recently exhibited at the Pennsylvania Academy; William J. Potter's "Old Houses, Honfleur"; Birge Harrison's "Old Oak's Defiance," a winter landscape; Charles P. Gruppe's "Low Tide, Katwyck"; J. Appleton Brown's "Apple Tree in Blossom"; Ella B. Smith's "Old House at St. George's, Bermuda," and Marcus Simon's "The Coming Light." —Sidney Woodward.

Boothbay Harbor, Maine

The fourth exhibition at the Board of Trade is a group display of the work of seven painters, all members of the National Association of Women Painters and Sculptors. Cora S. Brooks shows, in addition to a sensitive and intimate study of birches against the harbor, some of her flowers and still-life. Isabel Branson Cartwright is represented by an outdoor portrait which, though painted in a high key, is well sustained throughout. Lesley Jackson chooses for her subjects the life on the wharves and exhibits some unusually strong water colors. Irma Kohn's pictures are remarkable for the combination of decorative arrangement and luscious color with a strong feeling for the beauties of sky and sea. Marian T. MacIntosh shows her love of outdoors and the woods of nature in her pictures of the rocky coast line, particularly in "Gull's Weather," an unusual composition of gulls feeding. Emma Mendenhall exhibits a group of water colors which are noticeable for their rich and subtle color. Alethea Hill Platt displays scenes of New England life in her well-known vein.

PHILADELPHIA

There is a summer exhibition of invited works by painters and sculptors of Philadelphia and vicinity in the Corcoran Gallery in Washington. It is a fairly representative collection, made under the management of E. W. Redfield, and numbers forty-two paintings and twelve sculptures. Among those whose work is on display, E. W. Redfield, Fred Wagner, Daniel Garber, Albert Rosenthal and Paulette Van Roekens have two paintings each, and George Harding one; and R. Tait McKenzie, Beatrice Fenton, Albert Laessle and Charles Grafly each have two sculptures.

The Vacant Store Window Exhibit under the auspices of the Art Alliance is progressing with the addition of more windows. The jury is strict in its selection for it must keep in mind popular appeal and true decorative qualities for walls. New exhibits are formal decorative water colors by Dr. M. W. Zimmerman, two landscapes by Constance Cochrane, "In the Square" by Isabel Hickey, and a portrait of a young girl, "Miss H.," by Albert Rosenthal, a work of excellent texture.

H. Devitt Welsh sailed from Philadelphia on the *Pittsburg*, July 27th, to spend a few weeks studying in Europe for new ideas.

Alfred Hayward and his family are motor-ing through the Adirondacks and New England, where he will sketch.

Violet Oakley is correcting the proof of a portfolio in color showing reproductions of all her mural paintings in the governor's room and senate chamber in the capitol at Harrisburg. In addition, she is working on portraits of Mr. and Mrs. Pollock, of Youngstown, Ohio. At the same time she is planning a mural painting for the new Alumnae Hall at Vassar and has completed the plan for sixteen panels, ten feet high and of varying width, for the Supreme Court room in the capitol at Harrisburg. —Edward Longstreth.

Rockport

The inaugural meeting of the season of the Rockport Art Association was held July 15 at Albro T. Hibbard's studio. All the officers of last year were reelected with the addition of Charles S. Kaelin as vice-president. It was decided to hold the annual exhibition from Aug. 16 to 28. The jury consists of the officers, Vincent, Kaelin, Hibbard and Smith, with the addition of Abbott, Beal, Perrett and Stevens. The large vestry hall of the Congregational Church was again placed at the disposal of the association and at a meeting of town officials it was agreed to further the interests of "artists' week" by special announcements throughout Cape Anne. All artists resident at any time in Rockport were invited to exhibit. Gifford and Reynolds Beal, Joseph Birren, Tom Barnett, Harrison Cady, Eric Hudson, Ferdinand Kaufman, R. E. Morse and Parker Perkins are among those represented. —G. Frank Muller.

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ri, Crane and Others in Notable Dis-
play—Other Summertime Exhibitions

For the third of their summertime exhibitions there has been hung in the Milch Galleries twenty-nine paintings by two women and twenty-four men, most of whom are of the "younger set." The finest work in the show, however, is by the veteran George de Forest Brush, whose superb "Indian Hunter" appears almost as a work of sculpture among the other figure subjects hung in the galleries and demonstrates once again what a great master Brush is of these aboriginal studies.

Next to this Clifford Addams' "Tranquillity" shines out among the figure paintings by its interesting type of Dutch woman, the nice adjustment of title and mood, and the uncommon color scheme, the whole making an unusually individual canvas.

Snow scenes are contributed by Gregory Smith, Alexander Bower and Walter L. Palmer; summer landscapes by Bruce Crane, Guy Wiggins, Granville Smith and Ernest Lawson; and figure studies by Louise L. Heustis, T. W. Dewing, Spencer Nichols, Sigurd Skou, Eugene Paul Ullman and Frederick Frieseke.

Robert Henri's fair-haired roguish little girl wears the "Blue Tam" that gave her the title as well as a resonant bit of color; H. O. Tanner's "Palaces in Morocco" are seen in a romantic moonlight, and Jonas Lie's "Mackerel Fishing" is quite eclipsed by his superb big flower piece of "Peonies." This group of pictures, which is rich with individual interest and charm, will remain on view until September 15.

Belmaison Shows Modern Work

The summer exhibition at the Belmaison Gallery, Wanamaker's, is made up of a characteristic and engaging group of paintings, water colors and drawings by American and European artists who are devoted followers, for the most part, of the modern school of expression, and yet whose Modernism is lifted above any rut by the individual qualities of the painters.

Admirable illustrations of this are to be noted in Stewart Reinhart's "Skaters," a pattern of flat tones painted on what appears to be the reverse side of oilcloth, the sense of forward motion being stirringly represented; in Waldo Pierce's colorful "Vue Tunisienne," a novel view from the flat rooftops of the city, and his "Decorative Panel."

Bernard Gussow is represented by a lovely group of "Figures" in a delicately high key; Edouard Fisk by an "Adirondack Lake" in the Halpert convention; and Donald C. Greason by a "Landscape with Bridge."

Marsden Hartley has a "Still Life" in which simplification is carried to the most austere extreme, a gray goblet standing on a white cloth thrown over a black table placed against a dull rose background. Reginald Marsh contributes humor with his "Burlesque Show" and "The Landing Party," as do Louis Bouché with his drawing of a French soldier and a Parisian flower-girl, and William Hogarth, Jr., with his "Movie Ball," a delightful bit of satire, and Paul Thevenaz with his decorative panels and his "Soldier" and "Sailor."

Weber Shows Paintings and Portraits

Paintings of Southampton, L. I., gardens and eight portraits in colored crayons by Frederick T. Weber are on view in the gallery of the Misses Hill, 607 Fifth Avenue, until September 9. Mr. Weber's crayon portraits, by which he is best known, would not prepare the visitor for the qualities revealed in his garden pictures. In them the artist dominates the gardener, for while the views of the three formal arrangements of lawns and flowers are topographical portraits, to a degree, they are primarily outdoor landscapes, rich with quiet charm.

In addition to a few sketches of what may be Southampton beach, there are also shown portraits of the children of the Bliss family, of Mr. and Mrs. F. C. Perkins, Lawrence Bell and Edward Hook Van Ingen, and a very distinguished study of Miss Frances Manning seated in a drawing room which has the same qualities that make Mr. Weber's garden paintings so attractive.

New York Exhibition Calendar

Ackerman Galleries, 10 East 46th St.—Exhibition of modern mezzotints.
Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness.
Arden Galleries, 599 Fifth Ave.—Summer exhibition of decorative paintings and objects of art, to Oct. 1.
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.
Art Center, 65-67 East 56th St.—Summer exhibition of Art Alliance of America, members' work; prints and photographs by The Stowaways, to Sept. 1.
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.
Belmaison Gallery, Broadway and Ninth St.—Summer exhibition of paintings and drawings by European and American artists.
Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.
Brooklyn Museum, Eastern Parkway.—American and European paintings; collections illustrating the history of art.
Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs and block prints.
Daniel Gallery, 2 West 47th St.—Paintings by American artists.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of modern French and American paintings.
Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.
Ehrich Galleries, 707 Fifth Ave.—Modern American paintings.
Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collins.
Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.
The Misses Hill Gallery, 607 Fifth Ave.—Paintings of Southampton Gardens and crayon portraits by F. T. Weber, to Sept. 9.
Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints.
Keppel Galleries, 4 East 39th St.—Etchings by American masters.
Knoedler Galleries, 556 Fifth Ave.—Fifteenth annual summer exhibition.
Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 1.
John Levy Galleries, 559 Fifth Ave.—Summer exhibition of American and European paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Little Gallery, 4 East 48th St.—Italian and Spanish laces and brocades.
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macheth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.
Hotel Majestic, 2 West 72nd St.—Summer exhibition of flower paintings and screens by Alberto Buccini.
Metropolitan Museum, Central Park at 82nd St.—Dreier Collection of Mediaeval and Renaissance art; loan collection of Japanese prints; water colors and drawings by modern masters.
Milch Galleries, 108 West 57th St.—Selected American paintings, to Sept. 15.
Montross Gallery, 550 Fifth Ave.—Group of American artists.
Mussmann Gallery, 144 West 57th St.—Etchings by Henry B. Shope and Y. E. Soderberg.
National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.
N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."
N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Emmel.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rosenback Co., 273 Madison Ave.—Barbizon paintings and rare books.
Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.
Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

Mr. Kraushaar Says Japanese Are Buying Many Modern French Pictures

John W. Kraushaar, of the Kraushaar Galleries, who returned from a six-weeks' trip to Europe on the *Cedric* on August 6, said that one of the noticeable things in the art world in Paris was the number of Japanese who were visiting the galleries of Paris dealers in modern paintings in search of such pictures.

"I never went into a Paris gallery while I was there," Mr. Kraushaar said, "that I failed to see two or more Japanese come in and make inquiries about modern French pictures, the only things that seem to interest them in the least. Whether the large number of purchases made by the great collector Matsukata has anything to do with this I have no means of knowing."

Clarke's to Sell Peer's Antiques

Augustus W. Clarke, of Clarke's, No. 42 East 58th street, has returned from England on the "Baltic" from a business trip during which he closed a contract to sell in his art auction rooms in the next season the private collection of antiques of a distinguished member of the British peerage. The collection, which includes paintings, art objects and furniture, is said to be one of the finest that has ever been sent to this city for public sale.

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